GREECE'S VERY RICH SONS.

Enormous Sums Recently Given for Schools, Theatres and Museums.

The friends of modern Greece, which has produced politicians but no statesman, need but look at what Greek millionaires have done for their country in the immediate past to find in it the promise of a future that does not look altogether black. Greece's situation cannot be considered hopeless—no matter what the European concert may do—as long as the most prosperous of the 5,000,000 Greeks living without the territorial limits of the little kingdom lend a willing hand to promote the mother country's welfare by founding schools, asylums and academies, and by beautifying its capital and historic places.

While Greece proper has only a population of something over two and a half millions, the Greeks outnumber the Turks three to one in European Turkey, forming forty per cent of the total population. One-fourth of Turkish subjects in Asia Minor are Greeks, and all the great capitals and commercial cities, Constantinople at the head, boast well-known millionaires of Greek nationality. These millionaires are benefactors of their home country. The renowned Zarisi lives at the Golden Horn. Baltazzi is the foremost citizen of Smyrna. Zaziropulo lived and died in Marseilles, and Gorgios Averow holds forth in Alexandria.

These gentlemen and their brother millionaires at home seem to vie with each other in deeds denoting a high public spirit and noble considerateness of the wants of their poorer fellow citizens. The majority of institutions for learning—and Greece has forty-one gymnasia, special schools for agriculture, a woman's college with 1,500 pupils, and a polytechnic where all the arts are taught—the great theatres, hospitals, libraries and universities, down to the marble sidewalks of Athens, were founded and are kept up with moneys furnished by Greek patriots.

Athens alone received in the last few years twenty million francs for public buildings from big-hearted Hellenes at home or abroad. Whenever a public building or institution for learning lacks in ornament or means for special faculties, there is always a rich citizen ready to supply the want. Within one year a million francs were subscribed by Demetrius Benardakis and the bankers Platagbinis and Papadakisto to endow the Athens University with certain professorships. The National Museum received 200,000 francs from D. Benardakis and 75,000 francs from Mme. Stournara.

The Tositzas gave 1,000,000 francs as a foundation for the Polytechnic School, and Vacvakis spent 1,500,000 francs in order that the Marine School might be put on a larger footing. The will of Theodore Aretaios appropriated 1,000,000 francs for a clinical institution, and Georgios Rixaris gave 1,000,000 francs for a theological academy. Great bequests were those of Hadshicostas and Pangas. The former reserved the greater part of his fortune—1,000,000 francs—for an orphan asylum, while the other donated 2,000,000 francs for the building of market halls.

Some travelling American had remarked in a magazine that Greece was as poor in public clocks as his own country, and Nicholas Sarisi had no sooner read this than he sent over from Constantinople a quarter of a million for the establishment of public clocks in Athens and all the towns of his country. The palace Zappione, which contains a permanent national industrial exhibition, was founded by Evagile Zappas at a cost of 2,500,000 francs, and the late Simon Sina, a Greek who made his millions in Vienna, spent as much for the finest piece of modern architecture in Athens—the Academy—the many pillars of which glitter with real gold. His brother Georgios built the Observatory and gave it to his fellow-citizens.

Andre Singros made his money in Constantinople and returned to Athens to spend it, building successively the People's Theatre, a hospital, a church, a woman's asylum, many miles of marble sidewalks, and a prison after the newest hygienic plans.

A NEW STATUE TO GEN. WASHINGTON.

The Magnificent Memorial Which was Unveiled in Fairmonnt Park, Philadelphia, Saturday, in the Presence of President McKinley and Members of His Cabinet.

After 87 Years the City Which Played so Great a Part in his Career Honors His Memory.

Largest Equestrian Statue in this Country, Executed by a German Sculptor in Bronze and Granite.

A GREAT monument to George Washington was unveiled in Philadelphia yesterday. The President of the United States was the chief participant in the ceremonies, and the event was one that will doubtless be famous in the history of Philadelphia.

It has taken eighty-seven years to produce this work of art, and there are other interesting facts concerning it. It was truly astonishing that there should be no considerable monument to Washington in the city which was in his time the largest in America and was so closely associated with his career. The Philadelphians, having realized their omission, have now endeavored to make up for it as thoroughly as possible. The size, at least, of the new monument leaves nothing to be desired.

It stands at the Green street entrance to Fairmount Park. The total height of it is forty-four feet—this being the distance from the surrounding level to the top of Washington's cocked hat. The equestrian statue of the hero himself is twenty feet high.

Washington wears the uniform of Commander-in-Chief of the Continental forces. A military cloak is thrown over him, and he holds the reins of the horse in his right hand. The sculptor has certainly been successful in conveying an impression of the great and majestic stature of the father of his country.

The pedestal upon which the statue stands is stands is seventeen feet in width by thirty in length. This in turn rests upon a platform having thirteen steps, symbolic of the original thirteen states.

The platform and pedestal are of green and pink Swedish granite, the former being rough and the latter finely polished. The statue, figures, bas-reliefs and ornaments are of bronze.

At the four corners of the platform are fountains, typifying the Delaware, Hudson, Potomac and Mississippi Rivers, attended by American Indians. Each fountain is guarded on the sides by typical American animal such as the moose, the buffalo, the deer and the bear.

On the sides of the pedestal are two bas-reliefs, one representing the American Army on the march, and the other a westward-bound immigrant train. One side of the pedestal bears the inscription: "Sic semper tyrannis," and the other "Per aspera ad astra."

On the front and back of the pedestal are two allegorical groups in bronze. That in front shows America seated holding a cornucopia and a trident, and receiving the trophies of conquest from her victorious sons. Below the group is an eagle supporting the arms of the United States. Around the upper part of the pedestal runs the inscription, "Erected by the State Society of the Cincinnati of Philadelphia."

It would be a work of considerable labor to describe fully all the details of this monument. Elaboration is one of its conspicuous characteristics. The sculptor was Professor Rudolph Siemering, a German artist of eminence. It is, therefore, not surprising that the work should have a somewhat marked German character. It suggests certain monuments to Frederick the Great, the Great Elector, and other famous Teutons.

It was completed abroad and brought to this country in 1887, but the placing was delayed by differences of opinion among those who had charge of the funds. Thus another trifle of ten years was added to the time spent in securing the monument.

In the fulness of the years, however, an admirable site was selected, and the imposing ceremonies of yesterday officially informed the world that Philadelphia had paid substantial honor to the memory of George Washington. President McKinley performed the unveiling, and the army attended in force to do honor to the soldier who is more than any other one man responsible for the existence of the United States. The regular troops who attended the Grant parade in New York were there, and also a considerable portion of the militia regiments which were there in line. The spectators were dazzled by the City Troop, who wear the most beautiful uniforms of any force in America, and gratified by the ordinary regiments of the Pennsylvania National Guard, who look so warlike and so business-like.

The story of the process by which Philadelphia has acquired this monument is a most curious one. It is perhaps necessary to remind the hurried New Yorker that Philadelphia was a city of great importance in Colonial days and even in the early history of the United States. The Continental Congress met there in 1774 and the Declaration of Independence was set forth from Philadelphia. The Constitutional Convention of 1787, of which Washington was President, met there. But the closest association of the city with Washington lies in the fact that during his two terms of office as President it was the capital of the United States.

As early as 1810 it entered the heads of the good citizens of Philadelphia that it would be proper to put up a monument to Washington. But the idea does not seem to have taken practical form until after the second visit of Lafayette, in 1824. The observant Frenchman at once noted that there was no memorial of Washington in Philadelphia, and his remark agitated the citizens.

It is, however, a matter of legitimate pride to the Society of the Cincinnati that they have been concerned in the beginning and the completion of the plans. When the movement for the monument was started in 1810 by the Society of the Cincinnati, that organization had not yet acquired its peculiar distinction as an organization of patriots of opulence and leisure dedicated to the worship of their ancestry. They were not unlike the legions which have grown out of the late civil war, and Washington was as near to them as Grant still is near to us. They began with the purpose of raising about $150,000; but the war of 1812 with its two years of excitement, and the hard times which followed, caused a temporary suspension of the movement.

More than seventy years ago some Philadelphians who were disposed to be faster and less conservative than the Society of the Cincinnati began to raise complaints. When Lafayette came to the city the absence of any monument of Washington was regarded as a matter of reproach. In the outburst of patriotism at that time a committee of citizens proceeded to raise a new fund, which was soon forgotten, but which was revived in 1832, when the one hundredth anniversary of Washington's birth produced another revival of patriotic memories.

The original fund of 1819, in the custody of the Cincinnati, had remained undisturbed all these years; the citizens' fund of 1824 and 1832 was also substantially intact in the care of Charles Chauncey. They had at the beginning asked the Cincinnati to unite their fund with the Chauncey fund, but the request was denied. It was in 1858 that John Sartain, together with Joseph R. Ingersoll, Joseph Harrison and others, entered into a movement for the consolidation of the two funds, but they met so much opposition that the projectors abandoned it in disgust.

The Society of the Cincinnati would meet once a year and solemnly pass resolutions. At last, about 15 years ago, they went into court and asked for the Chauncey fund. Mr. Alexander Purvis, of the Philadelphia Saving Society, had invested it so carefully it amounted to $50,000. On the other hand, there had been not less prudent husbandry of the Cincinnati fund. It had swollen to about $130,000. The union of these funds forms the treasury in which has been accumulated the money for the payment of the monument now completed at a cost of more than $200,000.

PHILADELPHIA'S EQUESTRIAN STATUE AND MONUMENT TO GEN. WASHINGTON UNVEILED YESTERDAY.
(FROM A PHOTOGRAPH.)

NEW COLOR PHOTOGRAPHS

Portraits Which Show the Complexion and the Color of the Eyes and Hair.

Photography in colors according to the new French method is expected to engage the attention of every amateur photographer this Summer. The method by which these pictures, which reproduce the colors of nature, are made is simple, although the nature of the chemicals used is a secret.

The photographic plate is developed in the ordinary manner, and it is after that process that the color liquids are applied. An amateur photographer who recently experimented with this new process produced a picture in colors after half an hour's work. It was a very fair specimen of color photography.

The specimens of work sent to this country from France show that the new pictures can be developed to a high state of perfection. Although only taree primary colors are applied—blue, greet, and red—yet by some mysterious process these form a large variety of combinations on the plate that increase the number of shades to over forty, which it is said is quite sufficient to show all the variations in nature that strike the human eye.

The color photographs heretofore placed on sale, and some of which have been handsome, have all been painted by hand. This new process is altogether automatic and requires no hand painting, and its achievements are far superior to the old style hand-painted photographs.

Pictures of landscapes showing trees, sky and water, taken in France by this new process, many of which have been exhibited in New York, almost seem like bits of nature seen through a window. Marine views made by this process show all the delicate variations of green and blue in the sea, the delicate tracery of the clouds and the soft shadows of spar and rigging on the sails of ships.

But the most striking illustrations of what this new process is capable of are pictures taken of soldiers in the gorgeous colored uniforms of the French army. Here are gorgeous reds, blues both light and dark, and gold buttons, and laces almost as brilliant as in an oil painting. Even precious stones have been photographed by this new process, and the pictures show much of the brilliant radiance of the gems.

The most interesting fact about the new process is that it is so delicate that it not only photographs flesh tints but actually shows the differences in complexion. This would indicate that an entirely new kind of photographic portrait may become the fashion in the near future.

You have your picture taken in all the colors of nature, not only showing the exact tones and values of the complexion, but giving the color of the hair and eyes. The brilliant possibilities of color which this opens up in the way of raiment will, it is thought, especially commend it to ladies, who, it is expected, will at once begin to have their pictures taken in every kind of gown and bonnet they possess.

All the delicate shades of colors in the Spring bonnets, which have heretofore been lost in the ordinary photograph, can now be permanently secured.

Artists are wondering how far successful will be this new process in duplicating paintings and great masterpieces in oil and water colors. No photograph was ever so pleasing as a work of art, for photographs have a hard, mechanical aspect that is entirely too real to please the eye.

At the same time photographs of paintings have reproduced little of the original pictures, for the reason that all the delicate shades of color have been lost and entirely new values introduced. Now, however, it is thought that by this new method a system has been found whereby great works of art may be reproduced at a nominal cost. Meissonier's "Friedland," in the Metropolitan Museum of Art, is a picture admirably suited to this new process, being full of brilliant color that is lost in the ordinary photograph.

THE OLDEST EXAMPLES OF ART IN THE WORLD.

Dr. Ernst Grosse, Professor of the University of Freiburg, Germany, has just published (D. Appleton & Co.) a great book on the Beginning of Art. Hhe finds that the most primitive specimens of drawing and art composition exist among tme Bushmen of Australia. Cut off from influences of civilization by the surrounding ocean, their art has remained untouched by the finishing hands of more advanced nations.

These drawings were found in the caverns of Australia and were even colored. The head of one figure, for instance, without a mouth, was surrounded by a crown of bright red rays, probably intended to represent a head dress. The face was white, and the eyes were black, bordered with red and yellow lines. The short strokes represent scarifications usual among these savages.

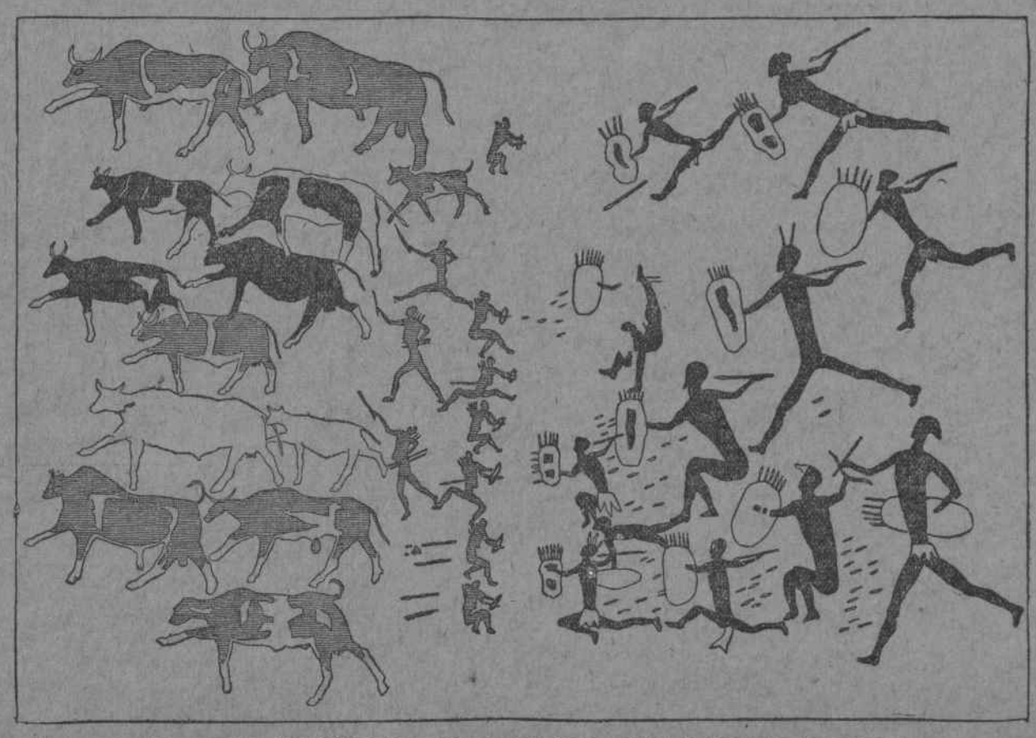
The elliptical figure here reproduced was drawn on the roof of the cave in bright golden yellow, traversed by red-dotted lines and divided lengthwise by a white band edged with blue lines, within which was a kangaroo (it looks more like a cat) drawn in red.

The large group painting is also in a cave in South Africa, near the mission station of Hermon. It represents a horde of Bushmen who have stolen some cattle from the Kaffirs and are being pursued by them. While some of the robbers hurriedly drive the cattle onward the larger number turn with their bows toward the enemy, who are rushing forward, armed with spears and shields. The exaggeration of the size of the Kaffirs is to emphasize the heroism of the little bushmen in daring to oppose the gigantic, muscular Kaffirs.

It is remarkable that both the Australians and the Bushmen of Africa display remarkable excellencies in drawing, wonderfully sharp comprehension and accurate representation of natural forms and movements. The truthfulness and vivacity of this battle picture reproduction of the motions of men and animals reminds one of the photographs taken at the rate of several thousand a minute. Even some sense of perspective is noticeable in the more distant figures being drawn smaller than those in the foreground.

Dr. Grosse discusses at length the development of art as found in cave paintings and drawings on hides covered with soot. He traces the growth of art from clothing and scarification, drawing, dancing and singing. It is a remarkable, striking study of the origin of all the arts.

PREHISTORIC INDIAN MAIDEN.



A CAVE PAINTING BY ANCIENT AFRICAN BUSHMEN.

A CANAL BUILT BY JOSEPH 3,500 YEARS AGO.

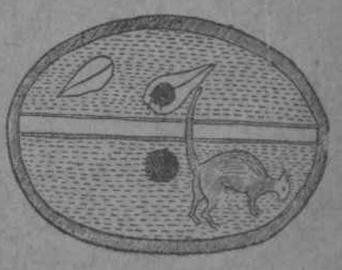
There is in Egypt to-day a canal known as the Bahr-Joussuff, or Canal of Joseph, which was built by Joseph, the son of Jacob, during the years that he was Prime Minister of the Egyptian King.

The remarkable thing about this canal is that it is still serving the chief purpose for which it was built—that of irrigation. The fertile province of Fayoum is absolutely dependent upon it. This canal is now over 3,500 years old. It is hardly probable that any other engineering work in the world has such a record of combined utility and antiquity. How many of the engineering works of to-day are likely to last more than three htousand years?

The canal takes its rise from the Nile, at Asiut, and runs almost parallel with it for nearly two hundred and fifty miles, creeping along under the western cliffs of the Nile Valley, with many a bend and winding, until at length it gains an eminence, as compared with the river bed, which enables it to turn westward through a narrow pass and enter a district which is otherwise shut off from the fertilizing floods on which all vegetation in Egypt depends.

The northern end stands seventeen feet above low Nile, while at the southern it is at an equal elevation with the river. Through this cut runs a perennial stream, which waters a province named the Fayoum, endowing it with fertility and supporting a large population.

Many accounts have been written by Greek and Roman historians, such as Herodtus, Strabo, Butlanus and Pliny, and repeated in the monkish legends or portrayed in the maps of the middle ages, which agreed with the folk lore of the dirtrict. These tales explained that the canal dug by the ancient Israelite served to carry the surplus waters of the Nile into an extensive lake lying south of the Fayoum, and so large that it not only modified the climate, tempering the arid winds of the desert and converting them into the balmy airs which nourish the vines and olives into a fulness and fragrance unknown in any part of the country, but also added to the food supply of the land such immense quantities of fish that the royal prerogative of the right of piscary at the great weir was valued at $1,250,000 annually. This lake was said to be 450 miles round, and to be navigated by a fleet of vessels, and the whole circumference was the scene of industry and prosperity.



BUSHMAN'S DRAWING OF A CAT.